música para una maceta

[music for a potted plant]

For classical guitar

Composed for Rody van Gemert

and the Antonio Torres' 19th-century guitar La Perla

Pilar Miralles

2024

The creation of this work was supported by Teosto's Commission Grant

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música para una maceta is a guitar piece written for a potted plant. During this time of the concert, whatever its context and setting, the performer will dedicate their playing to a potted plant. A human audience may still be there, but they will be mere observers of this intimate relationship. During this time, the plant *is* the audience. The plant's importance is thus likened to that of a whole audience.

Plants do not usually make much noise and do not apparently move. The fact of caring about a living being that might not always be acknowledged as such may bring about a reflection on other things we might be disregarding in the context of our hurried and busy daily lives.

The subtleties that the guitar is capable of allowed the exploration of simplicity, quietness, and sparseness as expressive values of contemplative depth in this piece, hoping for its very special receiver to enjoy this personalized experience.

(This text could be used as programme notes if needed. In case there is no programme, the composer hopes that the piece's concept is clear enough so that it does not need to be previously explained by the performer to the [human] audience).

<u>Staging</u>

The following description is to be adapted to the space and circumstances where the performance takes place. The potted plant can be any size and type; the only requirement is that it is *potted,* that is, it grows from some earth. Ideally, the plant will be part of the (human) audience during the entire concert in which this piece is programmed in case there are other works. When the time to play this piece comes, the performer will take the plant from its place among the rest of the (human) audience and place it in the center of the stage. Optionally, the performer can previously prepare as well a little rug to frame the performance space and/or a pillow for further comfort. The performer will sit on the floor (/rug/pillow) in front of the plant, close to it. The pair plant-player should be oriented sideways to the (human) audience, perhaps a little bit tilted towards them for the sake of a better projection of the sound. Nonetheless, the performer must look at (be oriented towards) the plant while playing. When the piece is done, assuming that the (human) audience will clap, the performer will bow first to the plant, and then to the rest of the audience. Then, the performer will put the plant back to its place among the (human) audience and (if applicable) continue with the rest of the programme.

Other performance remarks

- As indicated at the beginning of the score, the 6th string (low E) should be tuned in lower D. Pitches are written as they sound.
- The diamond head indicates an overtone. The string where it should be found is normally marked with a circled number. In some cases, the fret is also specified with a Roman number.
- There is no time signature or barlines, and the metronomic marks should be understood only as a reference. The note values should be interpreted freely and flexibly. Allow time for the sounds to unfold calmly.
- Accidentals only affect the notes they precede. Many accidentals (naturals) are just placed as reminders.
- Strings should be allowed to vibrate after a note whenever possible. Never dampen the strings suddenly when encountering a rest. Instead, calmly leave the strings ring and then, if necessary, damp them gently and leave a space of silence.

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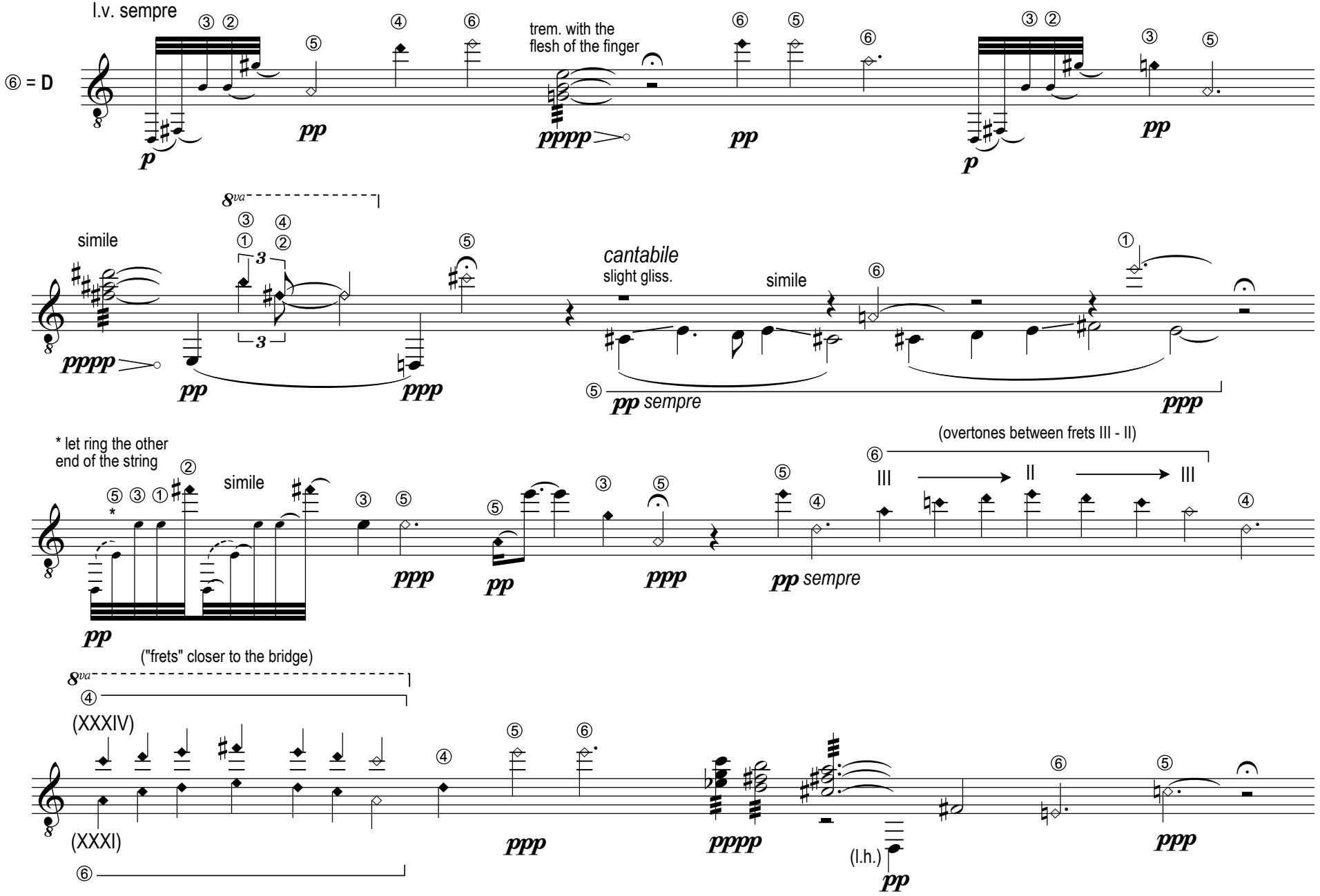
freely, mostly calm

♩ = 52 ref.

l.v. sempre

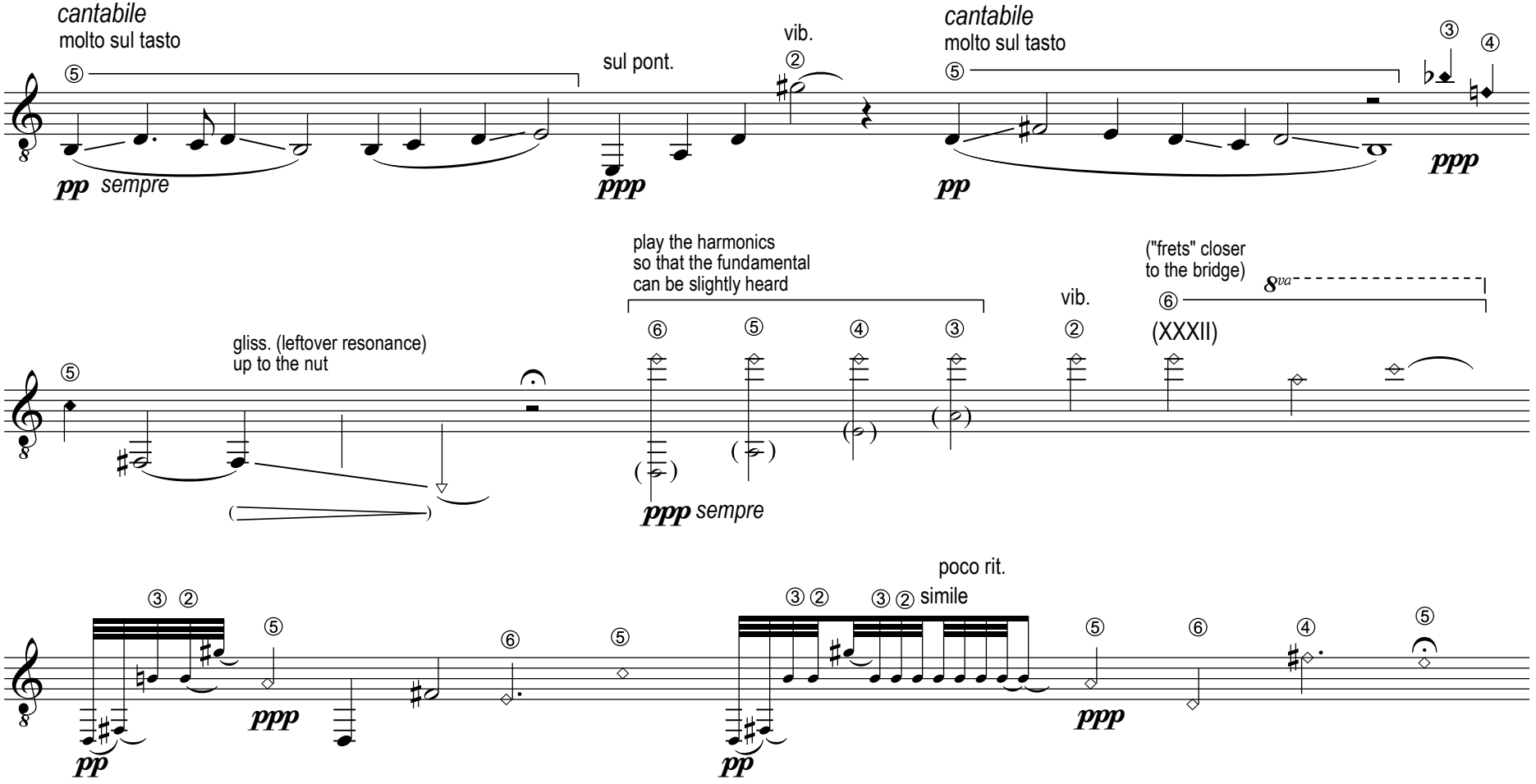
⑥ = D



* let ring the other end of the string
cantabile
slight gliss.
simile
cantabile sempre
cantabile
cantabile
* let ring the other end of the string
one-finger tremolo (on each string)
molto sul tasto
ord.
simile
poco rit.
(a "tempo")
("frets" closer to the bridge)
poco rit.
(XXXI)
play the harmonics so that the fundamental can be slightly heard
(a "tempo")
freely
XVII
XII
V
vib.
one-finger tremolo
simile
poco rit.
(a "tempo")
V
sempre

very calmy

♩ = 46 ref.



duration: 8' ca.